VISUAL ビジュアル SIGNALS
ISSUE SEVEN

VISUAL SIGNALS
The Internet's Aesthetic 'zine
http://visualsignals.xyz
ISSUE 7

OBSCURA

COST/LESS
INVENTORY SERVICES

BUILDING 2

North Korea's ReadStarOS

Snail Ramp! A Japanese Ska Band

Hugs Are So Last Millennium

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A Gumby Revival

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Who is ncxkd?

Seeing Color again...

Nebula Shigehito vs Michael Redmond

... AND SO MUCH MORE

NEW & NOTEWORTHY

in vaporwave, future funk, dreampunk, lo-fi, and more

あなたの抱擁で
by 1988ダンヒルスペシャル

Thoughts On The Rain Season
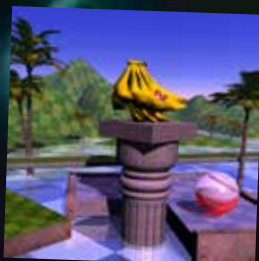by Hello Meteor

caffeine content
by caffeine content

Education Goals 199X
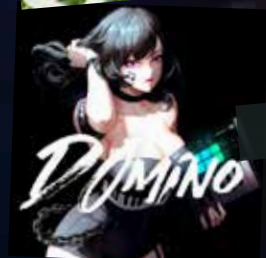by World Class Standards

Love Beam
by Agrume

Super Funky Ball: Bananawave
by Various Artists

Floral Hologram
by ECCO 深い夢

Domino
by Xonah

Feel So Good: 2015-2020
by Tsundere Alley

VaporLoops Vol. 1
by TUPPERWAVE

Broadcasts
by Sonnig 991
& Simple Syrup

since the death of god there's
been a vacancy open
by New Flesh Ltd. 萬歳

IDOLMANE
by idolmane

WEATHER LIVE
by HIGHRISE 1992

B - 3
by XBF3

瞬間 - sucesos
by VAAV Social Club

光は暗闇の中で始まります (LP)
by Memoria Oculta

Internet
by 상기하다

*To See the Next Part
of the Dream*
by Parannoul

Fall 4 U (Edit/Virtualscape)
by GR€G

탐식
by 아바돈

Bittersweet Situations
by Neon Tiger

ジャズライフ
by eternal judge

wander
by ナニカシラ

ocean pacific
by luxury elite

*On This Bright
And Sunny Day*
by ＲＥＡＬＩＴＹ テレビ

2D Memories
by Unpleasant Nostalgia

Passport カセット 21
by ロフト tapes

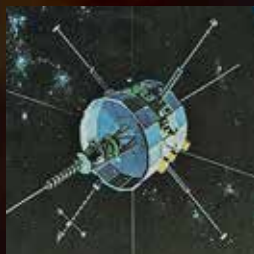*Eternal Forest*
by Master Your Thoughts

Miracle Flight
by 兎子航空

Réplique
by Risa Yuzuki

Golden Memories
by (株)目黒企画

Satellite
by Orbital Decay

永遠が通り過ぎていく

戸田真琴実験映画集「永遠が通り過ぎていく」

監督・脚本：戸田真琴　　劇中歌：大森靖子「魔」

出演：「プラプラマタタ」竹内ももこ　寺岡与識　「Slit Through」白戸逢依　夜野結沙　「町」大崎未知子　イトウハルヒ

I've been collecting various ribbon synthesizers for a few years now. In Issue Five, I took a look at the Korg Nu:Tekt NTS-1, a DIY digital synthesizer. This time, I'm looking at the Gakken SX-150 Mark II, an analog synthesizer that I got for one reason: it was $75 on Amazon.

I've never heard of Gakken before. As far as I can tell, it's a tiny Japanese company that's both a magazine/book publisher and an electronics firm that makes hobbyist kits, although if you look them up on Wikipedia, you'll find no mention of the SX-150.

You can find the Mark I synth as a kit, but the Mark II seen here comes as a complete instrument.

Currently this is $75, cheap for a synth, so you can't ask for much. However, I have cheaper synths, namely the Stylophone Gen X-1, which I paid $65 for years ago, and it's a clear inspiration for this. Everything's operated with a tiny, wired wand pressed onto the ribbon. Music's adjustable through seven knobs, two switches and two buttons, and sounds come out of a tiny speaker. You got a square and triangle LFO wave switch, LFO and VCF buttons

that when pushed change the pattern/tone which is unique, and knobs for cut-off, resonance, attack, decay, pitch envelope and LFO rate and depth, and the power switch has a Gate option. 3.5mm line-in and output round it out.

This all looks good at first, but compared to other synths, it is lacking. Namely, it doesn't have a volume control and it only outputs in Mono, and compared to the Stylophone, the sound is rather tinny, both through the speaker and headphones. The music it makes doesn't have enough bass or mid range to sound good, so it's kind of limited; it sounds like a Theremin. Build quality is not great; its plastic body feels cheap and delicate, and the knobs feel like they'd snap off in my hands if I twisted it too aggressively. And finally there's the wand: it's too small and it's not comfortable to hold for a long time. In general, $75 can get you a good analog synth, such as the Stylophone Gen X-1, so if you're looking for a cheap analog synth, there is absolutely better stuff out there than the Gakken SX-150.

A TECH REVIEW by
Jay Wallace
@jaywallace1

BRUTALBLUES
残忍な青いドラゴン

Old School RuneScape (OSRS) mobile has brought RuneScape to the pockets of millions of players, a dream we've had since the inception of the iPhone. No more EXP waste! With my current focus on cooking, I met a RuneScape player that not only sells raw fish at a steal but also makes the slushiest of slushwave, all OSRS sampled. In this article, we'll get to know OSRS player BrutalBlues and their latest vaporwave album, 荒野レベル.

What's your username and what world do you mainly play in?

Username is BrutalBlues, my home world is 370, the Fishing Trawler world. Usually hang there because even if you're not fishing, people still chat quite a bit and no one is extremely sweaty.

How many years total across all accounts have you played OSRS?

I started playing OSRS in 2015 but only got "serious" around 2017, been playing on and off since then.

What's your build for this character? and what keeps you playing?

Just a main account, nothing fancy. I enjoy questing, nearly have my quest cape, and skilling is a nice pastime as well. I particularly enjoy fishing, AFK, and some easy money on the side while I'm working or busy with something else.

What made you want to mix vaporwave production with OSRS?

There's a strong bond between the soundtrack and I, having listened to it since my first visit to Gielinor in 2007, it's been with me through many key points in my life.

What was the process of making this album and how true is it to the feel of OSRS?

The album was conjured together over a few herblore filled hazy nights. I'd begin a dream in the wilderness, a place I feared as a free-to-play child. Running from other players only to just make it to my player-owned house in time.

What are your first few goals when starting a new character?

I don't really play on new characters, but I've just started multi-boxing a Group Ironman duo. Not entirely sure where I'm going to take the accounts yet, but fishing is going to be core still, likely going to start with the skilling boss, Tempoross, as soon as I can.

What's the first skill training to 99?

Something I wish I'd done on my main was level Slayer sooner. It'd be neat to get untrimmed Slayer skill capes on both accounts, as that's quite a balancing act between combat XP. but slayer likely wouldn't be the first 99 as I'll need magic, fishing, cooking, etc. at least that high before I can get 99 slayer.

What's your favorite runescape memory and official client or 3rd party?

Probably starting an unofficial Group Ironman mode with friends at the beginning of the pandemic. We had nothing to do and quite a few of them were interested in OSRS. Made for a nice experience, 5 people bumbling about, doing quests, skilling, and just having a good time. We ended up joining a cult of frog people not long before a few had jobs to go back to. One of these days we'll get back to worshiping flies.

Runelite is my preferred client, just too many quality of life plug-ins to bother with the official client. Mobile isn't bad either when you're out and about.

Fatum Betula
Nintendo Switch Review

Over the last half decade, devolving video games into retro graphics has become a eye catching aesthetic. We've always had pixel art, but the janky and jittering 3D PSX graphics of yesteryear have added a fresh take on the nostalgia of a different era. Although most are tech demos or Blender tutorials, one game developer decided to take the gimmick and release a full fledge game. Meet *Fatum Betula*, an atmospheric exploration game with light puzzle elements by Bryce Bucher of Baltoro Games.

If the game's name feels unfamiliar and off-putting, wait until you find yourself in game. After seeing a few .gifs on Twitter, I bought the game on the Switch for $4.99 and went head first without any preceptions. Here are my initial thoughts:

Booting into the game is almost as jarring as looking back at *Final Fantasy VII* on the PSX… maybe menus with a movable cursor was cool when it was first created, but using a controller thumb stick to move a cursor sluggishly over flat unanimated image. What am I even supposed to press? There's Japanese characters, "options" and "exit", oh it's the image that starts the game. Ok, loading…

With only a vague note, I try opening a door, go up to a room I can't progress far in and then back to the door. What am I supposed to do. If the game start menu was this cryptic, the beginning of the game was even less informative. At least the menu had text. So… Why am I in an eerie castle? Why can't I do anything… why wont it let me go into the water? So I pause watching a long upward flowing water corridor stumped… then it arrives… you're calm… but do you move?

After finally getting past the first room, the entire game starts to completely open up and things become familiar. No longer am I button mashing a door or vials of water on a floating sapling. I am free to move around, find hidden spaces, view under water scenes and explore the other various lightly connected areas.

I put in about an hour before I finally put the game down. To say it's a light puzzle is an understatement. It's an atmospheric adventure with minor "find an item," "give it to someone," or "drop it somewhere." Every scene has its own puzzle with consequences when you complete them. There's a lot of ominous vague dialogue with no real storyline except small, contained stories for the creatures you meet. The world adapts to your changes and glitches become more vast and wonderfully surreal. It's really beautiful in the way only an indie game can produce. Oh and there are multiple endings, but I think I need some rest before returning.

It's minimal, niche, and rough but it emulates the PSX controls and experience far too well. I almost wonder how this game would have done if it was released during the early 3D gaming period. Video games back then had heart and I rarely remember getting a PSX game thinking it was a cash grab. It was a different time, developers big and small were pushing the limits of what was possible on chips that couldn't even run the most basic apps of the smartphone generation.

So where does that leave *Fatum Betula*? Most likely if it didn't have the Japanese aesthetic, PSX graphics and cute but weirdly-shaped characters, it wouldn't be praised at all. It's really form over factor. If you're looking for a game for killing time in one sitting, this is it. You might even use this to get your own creative juices flowing. but it's an indie game with an extremely niche design that falls flat when compared to what it could have been. Still, there's something charming about it's uniqueness and you almost wish someone would do it again, just add a little more depth to it. *Fatum Betula* is probably a 2.5 out of 5 for me, yet every time I look at the .gifs or even the trailer, I kind of want to go back and explore a bit more. Even if it's just to look at the scenery.

Love Beam by Agrume
On First Class Collective

LOVE BEAM

Dolby HX PRO
FCC100

First Class Collective

Agrume LOVE BEAM

WORLDWIDE WEEB · WAITING FOR LOVE · AH! AHIAH!AH! · REALIZE · MOVE YOUR FEET · DAYS OF FUTURE FUNK · YOU KNOW IT · DATE · LOVE BEAM
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SIDE 1

AGRUME
LOVE BEAM

Dolby HX PRO
FCC100

Agrume
LOVE BEAM

Italian: Incredulità di San Tommaso

Caravaggio &
The Incredulity of Saint Thomas

At one point or another, the painting *The Incredulity of Saint Thomas* by Caravaggio will intrigue the mind. It famously depicts Saint Thomas in disbelief at the resurrection of Jesus. Having heard of his return, Saint Thomas is quoted saying, "Unless I see the nail marks in his hands and put my finger where the nails were, and put my hand into his side, I will not believe it." [John 20:25]

In a bizarre attempt to break Thomas's lack of faith, weeks later Jesus approaches him guiding Thomas's finger into the wound on his side, as requested. In response, Jesus says, "Because you have seen me, you have believed; blessed are those who have not seen and yet have believed." Which sounds like a rather sarcastic jab at the fact that one of his own Apostles has lost trust in the word of God.

Regardless of faith, we can't dismiss the fact that the 17th century Italian artist, Caravaggio, was profoundly moved by the occurrence. From 1601 through 1602, Caravaggio worked on the oil painting to depict one of his most dynamic and memorable chiaroscuro paintings to date.


A portrait of the Italian painter Michelangelo Merisi da Caravaggio

According to modern day scholars, Caravaggio left behind minimal explanation through the process of his work, and this has haunted admirers dearly. A small amount of words have been left by his prede-cessors on the matter, as well. Through painstaking scientific testing, the results show that he rarely sketched his subjects, but through the direct use of paint he achieved precision. The YouTube Channel ARTEnet has a fantastic video replicating the artist's entire creative process. The modern day painter behind the camera provides us with work equivalent in quality and detail, thus making this video essential for amateur painters.

In our own modern times, the position of each person in the painting has attracted emulation of various forms. Most commonly in our own scene, the all-female variation by Petrina Hicks has made its rounds thanks to Vaporwave artist chris†††. In this new wave / glitch-hop album, *new wounds*, the comparison between both the photograph and the original painting accompanies a white background and the signature "†††". By fusing the modern and original, a more intimate and curious effect washes the mind.

I had always thought the female variation was a stock photo poking fun at a possible liposuction surgery or (because of my own experience) the removal of the appendix. Yet, countless other variations exist to the point
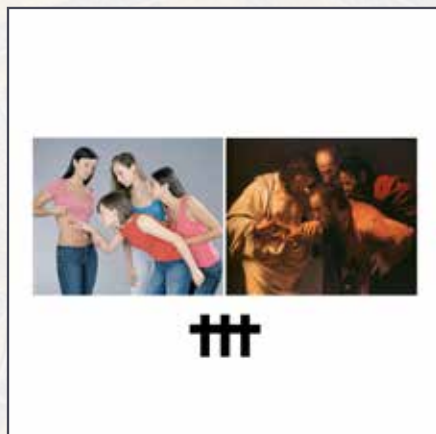
new wounds by chris†††

that one might say the theme of the original is nearing pop culture. For a deeper dive on the imagery of modern interpretations, I found a deleted article through yorku.ca, in which the below images are credited.

Of the Five Holy Wounds, the one on Jesus's side attracts the most interest it seems. The wounds on his hands and feet reflect the struggle of life on the cross, yet it was the Lance of Longinus that was used to determine if Jesus had truly died. As the saying goes, with death comes life, and this moment in history has left an everlasting effect on the rebirth of the interpretation, and mankind is better off because of it.

Take This Moment To Rest.

The PC-98 based anime bot

PC-98 Bot // @PC98_bot

PC-9800シリーズは、日本電気（以下NEC）が1982年（昭和57年）から2003年（平成15年）まで日本市場向けに販売していた独自アーキテクチャのパーソナルコンピュータ（パソコン）の製品群である。

The PC-9800 series, more commonly known as PC-98, is a line of Japanese 16-bit and 32-bit personal computers manufactured by NEC from 1982 to 2000. For whatever reason towards the end of the 1980s, the Japanese PC market took to the machine, with artistic geniuses pushing the limits of what digital art was capable of.

Due to the low hardware specs, most games focused on the RPG or point-and-click genres, allowing story and visuals to be at the forefront. Without the need for animation, developers could spend unlimited hours perfecting the craft of pixel art.

Although the west barely had any interest in the machine at its original inception, the art has trancended time and has captured the curiousity of many in the modern age. A PC-98 bot on Twitter has capitalized on this creative outlit by introducing fans and newcomers alike to this art from a lost time period. These screenshots are absolutely breath-taking. The best part is, we have emulators for modern devices that can get you playing these Japanese games in no time.

Valentine Kiss - Birth Days 2
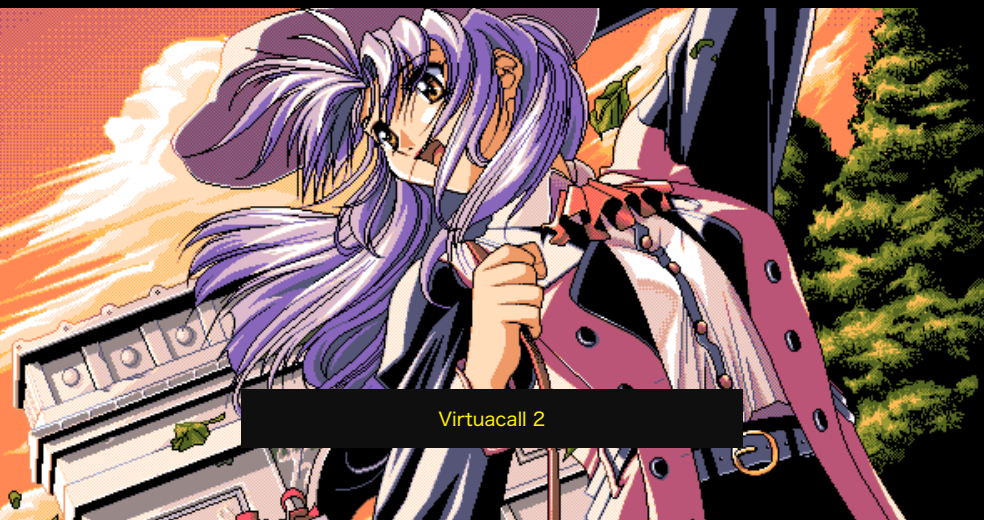(バレンタインキッス - バースデイズ2)

Branmarker 2
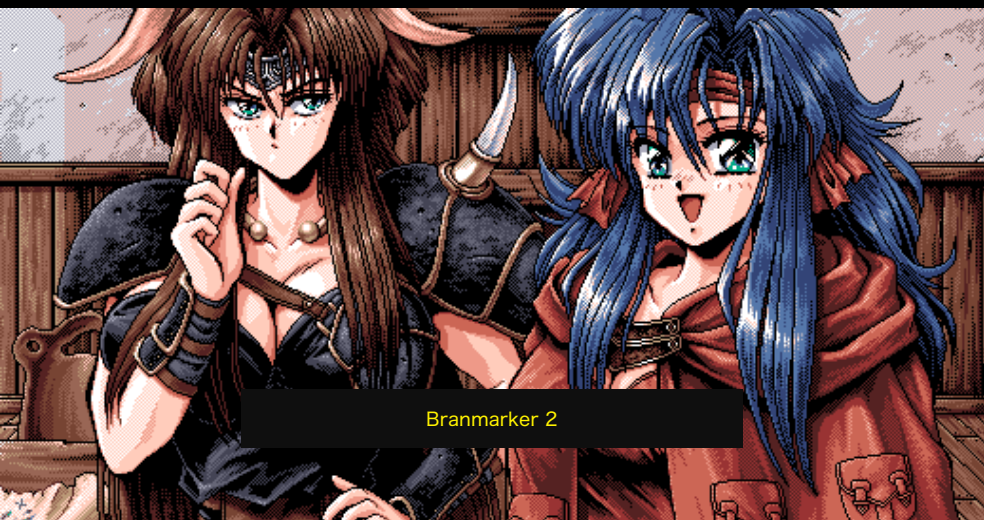
Injuu no Datenshi Requiem for Fallen Angels

Amy's Fantasies

Virtuacall 2

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Observations in Hologram Plaza
& Liminality

by Ron De La Garza, Wave//Citizen

You find yourself wandering the second floor of an abandoned shopping mall. Some chatter in the distance can be heard from unseen patrons, the air is cold from the industrial conditioning units pattering artificial wind through the building. Above you the old crackling of the speakers seethe the mumblings of "Endless Escalation" by Disconscious. The music itself is a shaky warped playing of muzak, its tones and textures reverb off the walls and echo through the lobby. There is no reasoning as to the purpose of being here, but everything feels familiar, yet foreign.

The growth in popularity over the last few years of the liminal space in concept has given rise to a profound unknown fondness for settings that somehow capture nostalgia while tying in unnerving unfamiliarity with what we observe and experience in its moment. Disconscious' debut album Hologram Plaza captured these feelings and compacted them in a 30 minute capsule that recreates the feeling of bemusement in nostalgia. Memory and familiarity can be acutely manufactured through echo and reverberation. Hearing something that is pleasing to us, filtered through ethereal space somehow captures the idea of recollection. As the album takes you through its modest 10 track adventure you can feel the setting nestle itself around you. The project's majority of production is made to feel as though its being heard from the other side of a block of ice. The album is cold and spacious, it captures a trip to a location that doesn't exist from arrival to departure. It features heavily chopped loops, repetition, echoed horns, and reverberation that sizes itself in scale to the point of making you feel alone in a place that you seemingly know by heart.

The album predates the liminal boom of the early 2k20s with its release in April of 2013, and it can be argued that projects like this laid the foundation for the fascination we have with these spaces today. The idea of the liminal space takes note from releases like this, though it is muddy as to whether the space arrived before the music or vice versa. The desire to be somewhere we know, and don't know. To be present in familiar territory transpired by internal memory and recollection. It cannot be said what creates this desire, though it can be observed that there is hunger for the consuming of content that fills our nostalgic ego. It can be observed that following their invention there will always be a desire to recreate or capture the "frozen in time and space" feeling that these projects deliver to us.

Tracklist

1. Elevator Up – (0:51)
2. Enter through the Lobby – (4:47)
3. Mattress Store – (3:01)
4. Endless Escalation – (2:32)
5. Lunar Food Court – (3:18)
6. Shopping Delirium – (2:10)
7. Fountain Plaza – (4:50)
8. Absent Interlude – (1:15)
9. Midnight Specimen – (4:15)
10. Elevator Down – (3:15)

⭐ GOT FUTURE FUNK?

ピンクネオン東京 aka PINKNEON TOKYO is your one stop shop for the latest in Japanese future funk. ピンクネオン東京 Collective is a group of Japanese future funk producers founded in 2016 and features some of your favorite artists, such as kissmeenerdygirl, ミカヅキBIGWAVE and Night Tempo.
They seems to release a new mix every year, with extremely high quality cassettes that are instant collector's items for those who love the scene. Check 'em out!

ピンクネオン東京 第三弾

1. kissmenerdygirl, Matsura - Tokyo Feeling!
2. oogimix - Touch Meme
3. INTERNET ORDER - e.d./e.n.
4. Tenma Tenma - SQA
5. Sugarcream幻想 - Dusk City
6. Nekura - My Darling
7. Bamboo - First Love
8. tara, kissmenerdygirl - Teen Idols
9. ミカヅキBIGWAVE - I DENPA YOU 愛電波!!

Single Collection Vol.1

1. ミカヅキBIGWAVE - Aquamarineの恋心
2. NekuraDial - Tomato Groove
3. kissmenerdygirl - Bouquet of Tears
4. Waifu Avenue - Sweetheart!!
5. Tenma Tenma - 待ち合わせ
6. Night Tempo & ミカヅキBIGWAVE - Loveパズル
7. Bamboo - White Breath
8. Alyx - ELLE
9. Ｔ∧刄∧ - Love Me Tender
10. INTERNET ORDER - Order
11. NekuraDial vs kissmenerdygirl - PNTのロンリー・ガール feat. intend

Single Collection Vol.3

1. oogimix - Citybabe
2. tara - Bring Out
3. Nekura - コイノミヤコCity of Love
4. Bamboo - Nostalgia
5. Mr. Wax - Tuxedo Mask
6. greyl - Kitakaze to Taiyou
7. Sugarcream幻想 - SUMMER
8. Tenma Tenma - DAYTIME
9. kissmenerdygirl - Hypnotic Moon
10. ミカヅキBIGWAVE, Desired - Purple Memories

舞次

Artist | @maiji_t

GUNPLA®
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It wouldn't be an issue of Visual Signals without some Gunpla talk. Normally we talk about tools or resources, but in this issue we finally get a chance to promote a fantastic builder: 舞次 a.k.a Maiji.

舞次, a model enthusiast from Tokyo, has been uploading various builds and paint jobs since mid-2015 on Twitter. The evolution of their style has landed them as an expert in using lacquer-based paints that defy normal expectations of the plastic model kits. A signature in their style is hyper-realism in shading and detailing technique. Often times one might suspect that a model is actually a 3D-generated image due to the quality of the craftmanship.

One thing I enjoy about their account is they show a lot of the modeling process; from DIY paiting racks to drying machines and the paint they use. And if Gunpla isn't your thing, they also randomly post sushi and ramen meals in between builds. Fortunately for us, 舞次 has allowed VS to show off some of their best work. Enjoy~

Scan for Twitter

HGUC 1/144 MS-07B3

HG 1/144 アクト・ザク キシリア部隊機

HG 機動戦士ガンダム THE ORIGIN MS-04 ブグ

AlexHW

Meet the mind behind Crocotile 3D

From 40+ games, to your own 3D modeling software, published books and fantastic pixel art skill, who is Alex Hanson-White a.ka AlexHW?

I'm primarily an artist, but I also like to program and do other creative work. Beyond that, it may be difficult for me to describe myself to others. I'm always trying to change and be different. I'm a very observant person and enjoy looking at the details of things as well as their composition. Perhaps this is due to having practiced my art for such a long time, or maybe it is due to some genetic characteristic. It is probably a combination of factors. I think my early life was pretty random, like everyone's tends to be. When you come from nothing, and have no prior experience, how do you know where you are going? I realize that there is always a process that I go through, and I become more oriented and directed as I get more experience. In a way, I am always trying to find myself, because observation requires some form of reception. If I already have myself, the only sign of who I am is exterior to me—all of it is open to interpretation. I can't help but be creative—to think in new ways. It reminds me of who I am. I always want to be different, unique. It can be difficult being this way, because there is also a natural desire to fit in and belong somewhere. I think a big challenge in life is being comfortable with who you are, no matter where you are.

Screenshots from AlexHW's platformer *Quasi*

With such a large line up of achievements, what are some tips you have for time management and completing projects you set out to build?

I've started many projects in the past, and compared to the ones I have finished, there have been countless others that I have not finished. If you are asking yourself what can be done to improve things, a good place to start is by observing what you are actually doing. Understanding what you are doing is probably the most important step if you want to ensure you are heading where you want to go. The difficult part to this, is that it requires doing stuff. You have to simply observe what you do and understand why you are doing it. The understanding you develop over time will influence what you decide to do, because in the process of understanding what you are doing, you will understand more about yourself and what is important to you.

As far as time management goes, I believe you have to be consistent with it. This doesn't mean that you should force yourself to work on a project just to fill the time. It is important to have a project that you want to work on, because then you will naturally make time to work on it. There can be many reasons why you decide to work on a project. The more meaningful those reasons are, the longer-lasting your interest will be in those projects and the greater likelihood you will complete it.

Your 3D modeling software, Crocotile 3D, is my ideal 3D modeling method. What was the idea behind focusing on 2D tiling and flat scenes?

It has been about 24 years since I started creating pixel-art. During that time I have made a lot of tilesets. Tilesets consist of many tiles, which are basically small images that can be used as building-blocks for constructing environments in 2D games. The tiles act like a color palette, and you can pick from this palette and place them on a grid to form a larger picture. Basically, I wanted to use the same methods to build 3D environments, particularly for a game I had in mind. There wasn't any tool available that did what I wanted it to do, so I began developing it so that I could make the levels for my game. I began working on the tool back in 2014, and it kept progressing as I spent more time on it. I realized that others would also find it useful, so I made it available.
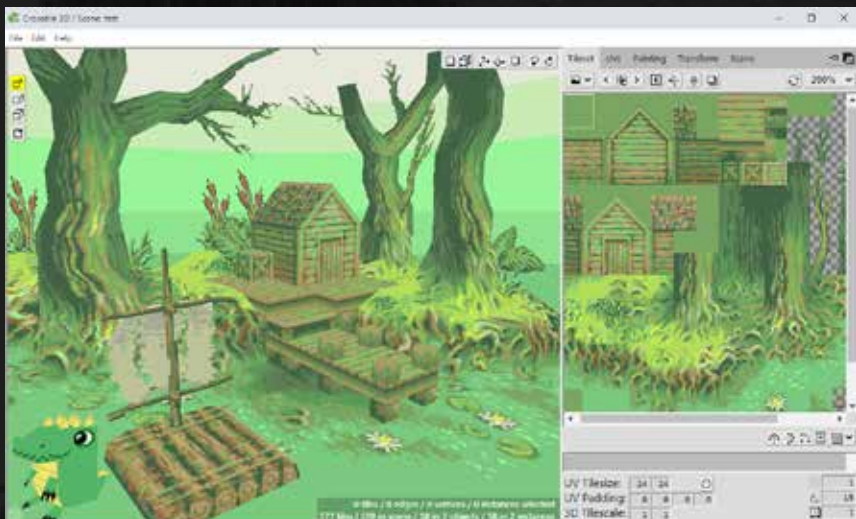
Crocotile 3D Interface on Windows

What tools and programming languages were used to build this editor? How difficult was it to go from 3D model viewer to editor?

I initially tried to make a plugin for Unity, however, it was too restrictive and felt forced. In the beginning, I wasn't exactly sure what I was making- it was only just a concept I had in my mind. I decided to try programming it in Javascript which I was familiar with, and development of the tool kept progressing well, so I continued with it. I think my programming has improved a lot in the process. I write the code in a simple text editor called notepad++. A benefit of using JavaScript is that there is a lot of useful information and examples online. There are also useful libraries that you can use. One javaScript library that I use is called three.js, and it handles a lot of the 3D stuff that might be too technical or time-consuming for me to do alone.

The aesthetic is very similar to what I remembered from early DS and 3DS gaming, which is what drew me to the software. What are some real use cases of C3D?

I have seen a tool that can convert models built from Crocotile to a format used in the Sega Saturn. So if you have the right tools, it is possible to build homebrew games that utilize models created in Crocotile. I would love to see that. Most people that are using Crocotile with their game development are using game engines such as Unity, Godot, Game Maker, etc. They mimic the aesthetic of older systems, or reinvent it in modern ways. There are also people that use Crocotile as a channel

for their creative expression, and use it just for fun to make interesting scenes and dioramas. You can also use Crocotile to create pre-rendered images, and use the images in your 2D games, or other projects. It's always fun seeing what people can make with it.

I have found that there are a lot of people that use Crocotile who have never modeled anything before. I think Crocotile is a good tool for people who might be more 2D minded, or prefer simpler applications that aren't bloated with advanced features that they'll never use. A lot of 3D software can be very intimidating and confusing due to all the stuff a user is presented with while using them. For me, I just can't stand working with those programs, and that has affected how I designed Crocotile. I wanted to keep it simple and basic so that I could focus on making simple stuff rather than wrestle with a complicated program just to do simple things.
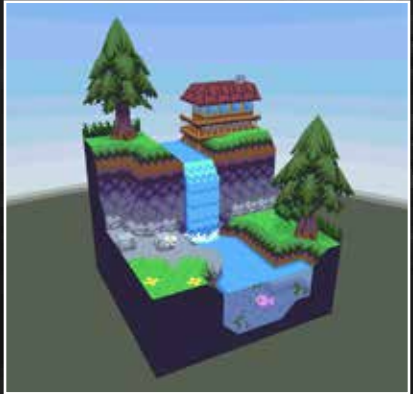
What are your future plans of C3D?

I have a list of things I want to implement or improve, but each one takes time. It might be nice to grow into some sort of studio, but I feel like I would need someone who is more business savvy to handle that stuff, because that kind of stuff gives me anxiety, and it would just be another layer of things I'd need to worry about. I usually just keep to myself and work alone, because if I want to get something done the way I want it, I just have to do it myself. I can be pretty particular about how I want things to be, because I pay attention to small details perhaps too closely.

A nice thing about Crocotile is that it allows independent developers to make their own things without too much hassle. So, I think you end up with more personalized and meaningful creations this way. If you look at larger studios that are creating massive worlds, it requires a lot of content creation and complex programs, and there is a large potential for artists at those studios to become burnt out, underappreciated, or feel as though they are wasting their time because they have to become very specialized and regulated so that the entire system continues moving. It ends up boxing you in and preventing you from doing more. You just become another cog in the wheel. I've gone through those situations, so I know how it feels. A lot of people get into game development because they want to make games. If that's what you want to do, you should make your own games because that will be more rewarding than working at a studio making someone else's games. There are so many tools available these days that make it easier for individuals to make games, and Crocotile is one of those tools that can assist you in the creation of them.

For those who are not familiar with your own games, what's one game you'd recommend readers checking out?

I'd check out whatever my latest game is. In this case, it would be *1-Bit Revival: The Residuals of Null*. It basically consists of 4 short arcade-like games in one, each with

their own unique twists. I learn a lot every time I make a game, so the next game will always be better in some way. I feel like I have a lot that I want to prove, and that I haven't achieved what I want to achieve in a game yet. I am working on a new game currently in my spare time, so hopefully I'll be able to show it off some time in the future, if everything goes well. I plan to make 3D environments for the game using Crocotile. The gameplay will be very innovative and unique, and I'm excited about that. The game will also explore various thought-provoking ideas that are important to me.

1-Bit Revival: The Residuals of Null

What's next for C3D or AlexHW? What's the big dream?

Well, I do a lot of thinking and observing, which I view as a form of listening. I have a strong desire to be more outspoken and convey the things I know and have discovered in my life. I feel like I have a unique type of understanding that I can offer the world that would influence it in positive ways. So, I have to find the channels that will allow me to accomplish that. These days It's always on my mind regardless of what I am doing, so I'm always trying to figure out how to balance it with everything else I do. If I am making a game, I now try to find ways to incorporate the deeper things that I want to say or express- it makes the process more meaningful to me when I do that. I've begun writing a book related to various observations I have made and the book will consist of things I want to tell the world. It's not easy though, putting everything into words and I don't know how long it will take to finish it. I want to explain it all because eventually I won't be here, and I don't want what I know to disappear.

I've practiced my art all my life, and exercised my observation skills excessively. Due to my heightened ability to observe subtle details, I feel like I have noticed things about our reality that most people overlook. I feel like I have discovered a type of phenomenon in the world that explains a lot of things, or I have at least reinterpreted it in a new way that might be beneficial in the current times. It might sound strange, but from what I can tell, it seems like there is a connection between everything, and I have become more sensitive to this connection the more I observe it. I've been rediscovering it throughout my life, and I've reached a point where it is pretty clear to me. The way things repeat, and how everything flows and oscillates—it is like a language that is in the air, and you have to learn how to interpret it before you can begin to understand it. It's difficult to say everything I want to say, because it's not something easily understood all at once. It has to be digested and given time to sink in. It has to be observed in many different ways so that you can develop a sense of its weight. Anyways—that is my ultimate goal: to provide something meaningful to the world that will change it in some positive way. I feel I have found it. Now it's just a matter of channeling it and making it known. I can do that through my art, through my games, my writing, whatever way that makes sense. I just have to do it, because it is part of who I am and it is what makes me, me.

Thank you for your time, is there anything else you'd like to say?

Thank you, as well! I haven't had many opportunities to do this sort of thing, so I hope it will be received well by the readers. If it helps their signal become stronger in some way, that will be great. I'm wishing you and your readers all the best!

For more information about Alex Hanson-White, his games, or Crocotile3D visit http://www.alexhw.com. Crocotile3D can be found on Itch.io or Steam. If you enjoyed this interview, let him know on Twitter @Crocotile3D or visit him via the QR Code! Find the full article @ visualsignals.xyz

R e d S t a r O S
A North Korean Linux Operating System

It's hard to not wonder what goes on in the confined borders of North Korea. The media gives us plenty of horrifying stories of unfortunate travelers, and with the American government suggesting a travel advisory of "Level 4: Do Not Travel", the mystery of this foreign land brings a natural curiosity. Fortunately, yearly parades and internet reportings give us a little peek through the keyhole of what goes on behind the Juche socialist doors.

As with all things connected to the internet, with enough willpower and determination, someone somewhere will figure out a way to leak confidential information, and that's no different for the DPRK's official Linux operating system. *RedStarOS* is a Fedora Linux, KDE closed-source operating system officially developed by the Korea Computer Center, North Korea; the North Korean government information technology research center.

Officially, four versions of the OS exist, but 2.0 and 3.0 are the only readily available and archived versions of the Linux system. Getting RedStarOS 3.0 to boot on a virtual machine such as "VirtualBox" is rather trivial and within a couple of minutes, someone can explore the the operating system freely, so to speak.

I wouldn't recommend downloading the OS though. Think about what we're dealing with, an OS controlled by the DPRK with remote control capibilities and extreme censorship. For example, in the free world, web browsers warn users when a website isn't SSL certified—as communication can be intercepted. With RedStarOS, each time

one visits an HTTPS website, a warning appear that informs the user that they must "trust" the certificate. Nearly the opposite of the modern internet. One can assume the DPRK does not want to encrypt any of its user data for full data logging.

The internet surfing was to be expected but the amount of free software provided (left) surprised me. Users have access to a PDF viewers and creator, a video and image player, an email client, a contacts app, a calculator app and most importantly, a word processor.

Other configuration tools and normal OS apps exist, but sadly no sign of pre-installed games. Oddly enough, in RedStarOS 2.0, the OS included a ported version of Atomix, a color matching ball game and a clone of Minesweeper. Based on timestamps found in various OS level files, OS 2.0 was released in 2009, a.k.a the year of the NK gamer. The system looked like Windows (below) and felt like Windows. It even had wine installed. But, when RedStarOS 3.0 released in 2012, the system looked nearly identical to macOS (as seen to the left) and like most things Apple related, PC gaming didn't follow.

Very little information is available on version 4.0. Reports state that 4.0 had been found around 2017 and has been in development since 2019. Some sources from South Korea state that the OS is still Linux based, but with the rise of COVID-19, leaks have been at an all time-low. Regardless, it's rather impressive that the country has founded its slice of open-source software with close-source policies.

I can only imagine how difficult it must be to become a developer for such an operating system in the country. Who gets to use the OS, and how much of the hidden code inside tracks and reports every cursor movement and keystroke?

I debated writing this article mutliple times over the sensitivity of the topic, but the DPRK facinates me, and educating myself on its technology is not a crime (where I'm from). So if you too are brave enough to install the OS (which again I don't recommend), just know the developers made it easy for you to switch the OS language from Korean to English with a little terminal script:

```
sed -i 's/ko_KP/en_US/g' /etc/sysconfig/i18n /usr/share/config/kdeglobals
```

Which makes me wonder if they intentionally left the language pack in...

You probably already knew that ska and reggae are Jamaican musical styles from the '60s and '70s. They hadits run during the '80s, but it wasn't until the '90s, with the 3rd wave, it became associated with skater punks and rock. For better or worse, the genre has fused with the punk scene ever since. Blame it on bands like Rancid, Sublime, Reel Big Fish and The Mighty Mighty Bosstones, but whichever way you look at it, because of them, the genre has crossed all borders.

But take a trip down to 1990s Japan with me, and you'll find they had their own scene of horn thumpin', two-steppin', bass-slappin' ska. Most fans of the Japanese ska variant know of bands like Tokyo Ska Paradise Orchestra, Free Kick, Kemuri and Hi-STANDARD, but a band no one seems to talk about is SNAIL RAMP.

SNAIL RAMP was formed in 1995 by frontman and bass player TAKEMURA. Following the tradition of do-it-yourself, TAKEMURA started his own label, SCHOOL BUS RECORDS, and the band never signed to a major label for the entirety of the band's life. As quickly as they came up, their music was hitting Oricon charts at single-digit numbers releases.

SNAIL RAMP had hopped on the Japanese ska movement at the perfect time but constantly in the shadows of the band Hi-STANDARD. It wasn't until their 3rd album, *FRESH BRASH OLD MAN*, they marked their rightful place in Ska history. Released January 19th, 2000, *FRESH BRASH OLD MAN* quickly won the number one spot on the Oricon chart with over 300,000 copies sold, and the single *B·M·W* taking them to the top.

A PIZZA ALREADY or, as it's written on Spotify, *A PIZZA OF ALREADY* was the song that won me over. The music video for *A PIZZA ALREADY* really shows how at the height of their fame, they were pulling in a massive number of fans (right).

In 2015 the band broke up for good, mainly because, by then, most of the band members were in their mid-40s. They left behind a legacy of six full albums, one cover album, and a greatest hits release. The frontman, TAKEMURA, now runs a kickboxing gym and rumor has it he hasn't even touched an instrument since. Guitar player TORU seems to be traveling in Japan and climbing snowy peaks, while the other band members don't seem to publicly hang out on Twitter.

I found their official blog, but the last post was in December of 2015. They had been blogging since 2008, so there's plenty to discover. For example, I found a post stating one of their ex-members, ISHIMARU's favorite video
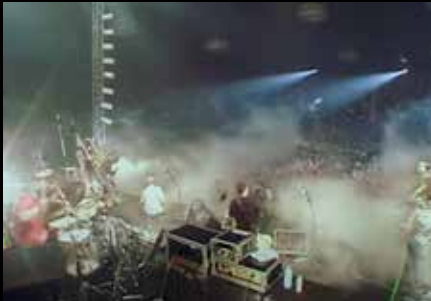
game was *Winning Eleven* — an anime-based soccer game. He also was a pretty big gamer, as he would throw video games into the crowd during shows. Which actually sounds genius. Why don't other punk bands do that?

The band had a solid 20-year run, they appeared on TV, sold-out concerts, and left behind a legacy for future ska fans. They might not be the most popular, but the dudes who formed the band seem like solid people, and what else could you ask? If there's any take away, DIY shit and see what happens!

Hugs Are So Last Millennium

> An essay by @tails_155

This world is not the same one from even one decade prior. We live in a world which, now, is critically bound by wires, not like the past with things like lighting, but since the growth of the internet in the nineties, and exponentially as time moves forward, we are bound to the internet for commerce, science, and—critically—social interaction. We are predisposed, evolutionarily, to social interaction in-person, as generations past knew no other way to converse, with any level of dialogue. One may be able to publish in a physical medium, such as this may be, but discourse, often, required two people to be present in the same location, or lengths of time to send and return letters.

Our mind is composed of many chemicals, the primary concern for this piece is that of a powerful one called oxytocin. Oxytocin is the chemical that rewards social interaction most of all. It helps build love between people and encourage kindness. You get it from contact, both intimate and platonic—hugs, intercourse, even just looking into the eyes of someone you care about. It is the keystone of love and empathy. It's a wonderful chemical that gives meaning to our life and connections. The modern generations are the first generations to grow up in a post-internet world. I am barely old enough to recognize a time prior to the net, but it has, essentially, been present my whole conscious and aware life. The mind is so overstimulated with modern internet access and social media that there's an inherent anxiety to having literally nothing to do. I can't sit in a silent room for too long (read: minutes) or I get stressed. If the internet crashes, I am awake within literal minutes.

What is the implication of this? The mind is so obsessed with stimulation at present that silence triggers negative emotions in levels that can disrupt things contradictory to the logical—silence preventing sleep is hard to explain to some, but it is extremely real. Further, the loneliness: I watched plenty of Let's Plays and the like, and I am sure at least part of it is to have that sense of spending time with someone,

when all my friends are unavailable. We live in an era where we know more people half a world away than we do in our own neighborhoods. This isn't, in and of itself, a bad thing, but compounded with the other issues such as real-world loneliness.

The success of some media and resources has led to another issue I see constantly: we live in a culture of "now." Instant shipping, food on delivery—one step less effort than fast food, constant news, everything is now, and it has caused people to expect that of everything. People get mad when games get delayed, causing crunch, then complain that the game has bugs. People have technology to use one machine to contact anyone, get any answer in the whole world, and now spend money without even looking at their finances.

These are only tangential topics to the real issue I want to touch on. We live in a world of vapid, empty experiences, at least for a large number of people. Most actions, be they Tinder or loot box games or online shopping in nearly pure ignorance of finances, everything is a dopamine kick, all the time. Everything is pumping the mind full of addictive happiness chemicals, or pushing cortisol to get you to keep clicking: shortcuts in the brain to keep the cash—electronic, of course—rolling in. This focuses on just two chemicals. Dopamine and cortisol are important in our survival, in proper quantities, but they can't forsake some very important chemicals that the internet isn't attuned to generate: serotonin comes from exercise, healthy eating and bright, full-spectrum light. Norepinephrine can come from music, but meditation, proper sleep, and exercise do not come naturally to many online.
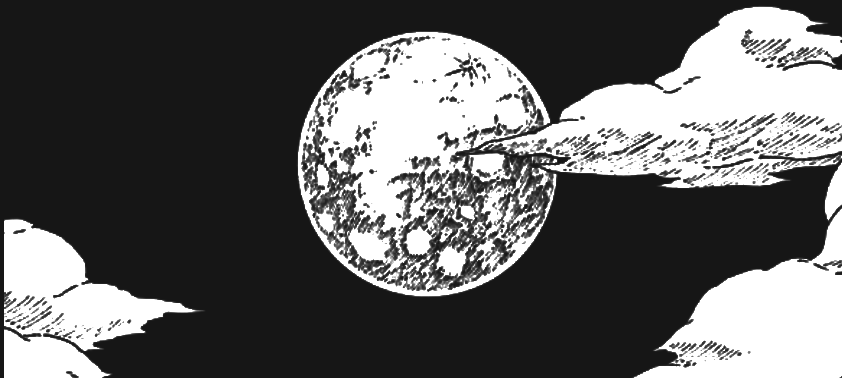
However, I think the most lacking of all the chemicals I see coming from the wondrous terror of the internet is one that is tragically keystone to healthy relationships. We are a social species. We have evolved to have prosocial relationships face-to-face with our friends and family. We are oxytocin starved, en masse. Here is exactly why I believe this can be seen: in our media, our social interactions, our culture.

It's a hell of a drug, and not one that the internet generates well, because everything on the internet is inherently more sterile than the dirty, complicated, physical world. You have a wall between you and your friends. You can't make eye contact when you have to look at the camera. You can't hold hands. You can't spend the weekend at the park, at least not in the same way as you used to.

How has it affected people? The styles of things we do and the ways we handle them has changed. We are more tribal, we outgroup everyone we disagree with on every small thing we can. We used to have to compromise with those we disagreed with, but now we can block everything, creating an echo chamber that shields us from all those dirty, evil opposing views.

Things like fandoms have become far more ravenous over the years. I've heard horror stories of people interacting with fans from series I even enjoy, and I have cringeworthy experiences of my own. Fans have become ravenous and dangerously protective of their media. Gatekeeping has become the norm. There's social taboos and even sociopolitical expectations tied to fandoms. You can be ostracized from circles which may ruin any enjoyment of the media you used to love. Healthy social circles don't do this. But being in the in-group means a community, acceptance, even if in the metered amounts you receive through a glowing screen.

I am also in the complex position of being an ambivert with the social confidence of an introvert, but a strong desire to travel and go to social events. I am not saying all this just to wax analytic about my life, but rather to underscore something: I am not unique. Many people out there are stuck behind a screen with no self-confidence, staring at their timeline at others' highlight reels comparing themselves to the better half of others' lives without realizing we're all struggling.

This is not the only way this lack of oxytocin is present in modern life. I have also learned of an article that discusses how physical intimacy has become (cynically) commodified. I will start by pointing out on this topic that I do not judge people for the jobs they have, but I do have to question the way they see these ideas. I heard a bit about an article talking about the rise of sugaring, or getting a sugar daddy—a relationship primarily centered on money and looking nice, rarely about actual love—and have also seen some of the consequences of things like OnlyFans and social media and body image in recent times. It paints a bleak picture of the future. I feel it firsthand with the struggle I have had to build meaningful friendships and relationships outside people I have already known the bulk of my life.

I've read conversations commodifying love through "sugar daddies/mamas" and frivolous (often carnal in nature) relationships online, interviews which paint a depressingly cold look at the ideas of relationships, seeing them as "payment" and these sterile, passionless experiences. There are instances of people going just to cry and cuddle with prostitutes to get some sense of being wanted. I've seen people talk before about things like OnlyFans in a similar light—paying great deals of money to their favorite performers just to try and talk. These are just a couple vignettes into a world I've seen for a while, festering into a beast that seems to only be growing.

Oxytocin is a wonderful chemical that really can't be ignored. It is essential to a healthy life. It is brought through the things in life that give life value, passion, and meaning, and tends to make a person more caring and happy. Dopamine is good for a quick fix, but oxytocin is there to sustain healthy relationships and continue providing a source of value and happiness and life. I urge you: find places, locally, where you can meet people, interact, and go out and do things away from the screen. Don't deprive yourself of experiences in the real world that will make you feel fulfilled. Get out and travel, meet people, friends, in-person, make your mark on the world and in people's hearts. Get exercise and sleep, and be the best person you can. Remember, we're all struggling, but perhaps we can struggle together, even if only for a little while.

Would you like to return to the past?

> Yes   No
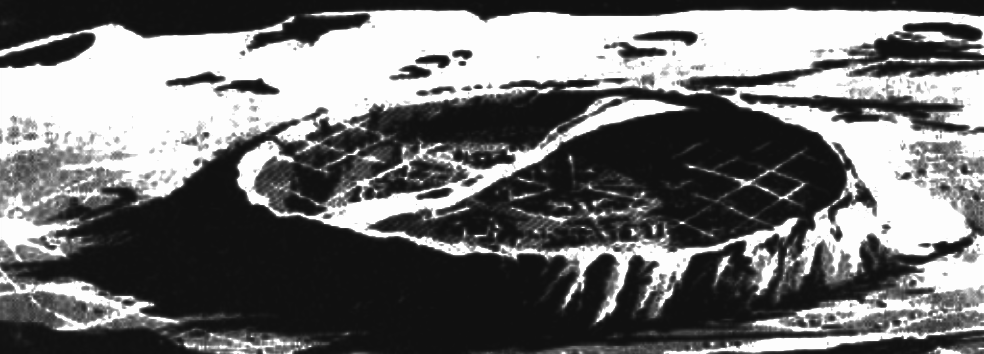
iPod

Obituary: The Apple iPod. 2001-2022

On May 10, Apple announced that the iPod Touch, the last variety of its game-changing iPod MP3 player, was discontinued.

If we're being honest, this was bound to happen. The iPod wasn't the first MP3 player out on the market, but it was the first that was relatively easy to use, mostly thanks to iTunes, a legal music store that expanded over time into a multitude of apps like Apple Music, Podcasts, Books, and TV. If you weren't interested in screwing around with quasi-legal music download sites or ripping your own CDs, this was a god send for the music-loving teen.

The original iPod was helped by its beautifully minimalist design, it's white and chrome body, easy-to-read LCD display, and its tactile clickwheel for scrolling. This style design would go on to inspire not just future iPods, but also other Apple products like the iPad and the domineering

iPhone, which was an even bigger leap than the iPod and probably the reason the iPod no longer exists.

Who uses a standalone MP3 player in the age of the smartphone? Once the iPhone came out, suddenly you had a proper phone that could be used in the same fashion as your iPod thanks to the inclusion of iTunes, now Apple Music. So why keep another device in your pocket?

Well, I'll say why. I got an Android smartphone seven years ago because I couldn't afford Apple's prices for their iPhone, not to mention the price of a smartphone plan. (Pay as you go, baby!) And I wasn't going to transfer all the music I downloaded from iTunes to Google Play. So of course I stuck with the iPod. I had an orange, second-gen Shuffle; then a silver third gen Shuffle, which I hated due to its integrated earbuds with audio controls, a seventh-gen Nano; and finally the last-gen iPod Touch in black. My hope is that it lasts as long as it can.

I have a Sandisk Sport Clip waiting in the wings when my iPod Touch inevitably dies. I'll probably be moving away from Apple Music when that happens, especially since falling into the vaporwave scene all my music is bought off of Bandcamp; I almost have no need for Apple Music. But I'll miss the iPod. It was the best, and it shone the brightest for all those years. Godspeed, you little aluminum rectangle.

In loving memory,
Jay Wallace
@jaywallace1

120GB

Serial No. 8K816X7WY5B
Designed by Apple in California Assembled in China Model No. A1318
14.5V Max. 11A and © 2008 Apple Inc All rights reserved
Rated 3.8V

蒼炎のカイト // 機動戦士ガンダム００８０ // ヴェイパーウェイヴ

KITE0080
The origin of the alias

No one ever asks me this, and maybe it's obvious, but I love the story behind my alias, KITE0080. To understand it, we need dive into the background of my late-night TV habits. Enter the origin story of KITE0080.

.hack (dot hack) was one of my earliest memories of anime as a pre-teen. It played during normal TV hours and it had a more serious tone than *DBZ*. I loved Tsukasa and her moody personality, but it was Azure Kite, the zombie-like version of the previous protagonist in *.hack//Infection*, that made me fall in love with the complexities of what character development could be.

If you've never seen a single episode of *.hack*, I say skip *.hack//sign* and go straight into *//infection* and if you have a PS2 and unlimited money, grab a copy of the video games. They are more than worth the time and still hold up, in my opinion.

So I fell in love with the word KITE and now every video game character with naming capabilities was running around with the name. I liked the word but the name was a name, I never used the .hack character as an avatar or even finished any .hack aside from *.dothack//sign*. I just wanted to own that word, and so I did.

When I found the vaporwave scene back in 2015, it gave me the idea of putting numbers at the end of it. This gave me a way to use KITE on social media and find a space in the scene. Yes, I was ripping off Macross 82-99 (I didn't even know there was a sub-genre called future funk, back then). So I started releasing music under the name KITE0080, but that's not to say the numbers were random. Picking the numbers 0080 was as natural as deciding mechas were the ultimate anime trope, blame it on my childhood.

Picture this, it's 200X and you're a pre-teen. You're sleeping over at your grandparents' house, and they let you pass out in front of the TV. Cartoon Network softly illuminates the living room, no parents around, no one to notice the change from childish cartoons to something called Adult Swim.

You watch in a foggy state of sleep and awakeness, you're not sure what time it is but

one thing is certain; the idea of TV as you know it is shifting in front of your eyes. What is this kind of animation? Why does it look more gritty than DBZ? What's a Gundam? You continue to watch, amazed. You don't understand the mature script or deep military plotting yet, but robots at war? That's not hard to grasp.

I ended up staying up forcing myself into exhaustion watching episode after episode of various anime I had never even dreamed of existing. On that night I was introduced to Big-O, Outlaw Star and various Gundam shows. Yet it was 0080 that stuck with me.

I presume I saw myself in the 11-year old boy in the series. Neither of the other shows had characters my age, but it was more than that. Big-O had robots, but a Gundam was *mechas* in perfection. Al's fascination with the Zaku II became my fascination. Him finding an "older brother" out of a rebel pilot ate into my yearning for an older brother (I am the eldest of my family's generation). From that day forward, I was a diehard Zion supporter who couldn't wait to watch the conclusion of Al's adventures into Federation territory.

But that day never came. Gundam 0080 was a short, six-episode mini-series that had back-to-back episodes on Adult Swim for a short time. Really that meant it only got three nights of play, maybe only once every few months. With it competing against Gundam Wing and other anime, looking back, I'm surprised we ever saw it on Adult Swim in the first place.

All I had was a sweet memory of a TV show I knew was called Gundam and a faint memory that numbers accompanied it. No matter how hard my pre-teen brain tried to find the show with Google-fu, I couldn't figure out what anime I had watched. For years the memory nagged in the back of my mind: A boy and green Gundam.

Some time in middle school, I had a TV with cable added to my childhood bedroom. Adult Swim became a regular part of my nightly routine, all with the hopes I'd find my answer. It introduced me to a few new Gundam series, but my mind yearned for the original. I must have had enough because I finally had the bright idea to find an anime bulletin board system (BBS) in search of the answer. TheOtaku.com became my refuge,

and I didn't even know what an Otaku was at that point. I wish I could find the original question, but here's how I remember asking it:

> Im looking for a Gundam show with a black boy as the main character. He had a short afro and there was a green Gundam. The boy also was given a badge from a pilot.
>
> KITE0080 (before KITE0080)

Yeah, that's Alfred to the left. No, he wasn't black, yet in my mind I absolutely thought he was. and why couldn't he have been? When you're a kid, you don't think that a Japanese production house would make the kid Japanese.

I remember someone responding with the correct answer and nicely saying, "but I don't think there are any Gundams with a black character in it."

To say I was shocked when I saw Alfred again still confuses me to this day. but I was less concerned with my memory of him and nearly crying in joy that I had finally resolved my quest for the best Gundam series to ever exist.

Still, I kind of would die on the hill as the only human on earth to think Alfred is at least mixed. I mean, look at his skin tone in comparison to his classmates or even Bernies'! // Spoiler, both of his parents are Japanese.

Alas, ever since that moment, I have held onto those sacred numbers, 0080. And I have for probably 15+ years. In retrospect, adding it to the end of KITE in 2015 was fantastic, as I still love the name 7 years later.

I also love that I pronounce it as double-o-eighty, like 007. Back when I ran the YouTube channel Musics the Hang up (rip), I loved introducing myself as, *"What's up my future friends, this is Kite double-o-eighty from Musics the Hang up,"* I felt like a real news show with something important to say.

Now, KITE0080 is the founder of a 8 issue indie zine with a focus on vaporwave and internet culture. I'm proud to see that alias grow and evolve, and I get to bring the passions of my childhood along with it.

If issue 7 is in your hands, that means I've moved from San Francisco back to the east coast. It was intentional that I finished this issue before I moved back to my hometown. In a way, this is me settling down and focusing on a career and family. Soon, hopefully, I'll be having a little KITE0080 running around and letting a new generation form their own childhood memories and ideas. It scares me, but that's life. I gave it my all. I went full send with MTHU, took Visual Signals as far as I could and I'm coming to terms that I'm not supposed to leave a lasting legacy. I guess that was for KITE0080 to do but now I'm living a real life. Never turn 30.

I'm KITE0080 from MTHU, Cheers.
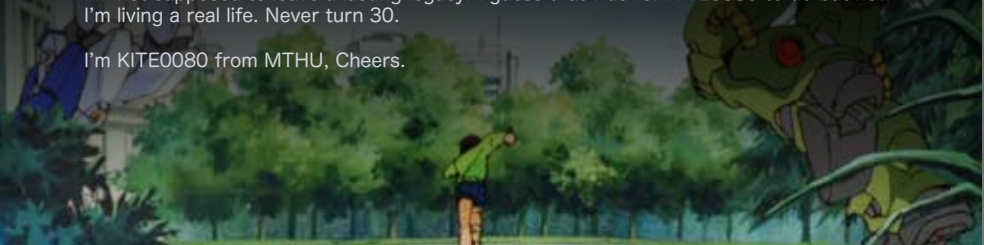
NEW SIZE TOPPO 660

シートベルトをしめて安全運転を。

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CRYOSAUNA
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THUGWIDOW

PHAZMA
ELEGANCE OF THE DAMNED

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20:00-01:00 £15

♀ THE GLOVE THAT FITS

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RASHIDA PRIME
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SANGAM
KUROI AME
TWIN GALAXXIES

REMEMBER

CROSSPOLAR
BROKEN CANYON
CURRENTMOODGIRL

PURE LIVE 30TH JULY
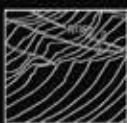13:00-23:00 £20

♀ IKLECTIK

VISUALS: R3N, CINEMA AV, KAREN WORDEN

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"Hysteria", by Joel Melrose.

THE WAY OF CLAY:
MAKING THE CASE FOR A GUMBY REVIVAL

Last year, I made a tweet.

honey lavender lad
@dangoub

fumbling with an orange-&-green line chart as i try explaining to a boardroom of stuffy executives how Garfield's cultural capital has reached a memetic homeostasis, whereas Gumby's comparatively underexploited oeuvre still has infinitely (& literally) malleable growth potential

10:14 AM · Sep 21, 2021 · Twitter Web App

Little did I know that this innocent inkling of an observation would ignite in me a renewed obsession with the smiling green "clayboy" this article's all about. For my tweet posed a good question: just why does Garfield continue to captivate creative minds across the web—inspiring countless surreal memes, gnarly caricatures, existential odysseys and so much more—while a character like Gumby, whom I consider just as iconic, has been consigned to comparative obscurity?

In search of answers, I embarked on an enlightening quest of my own, through Gumby's past, present, and looming future. I came out the other end eager to advocate not for more Gumby memes, but for a full-blown New Gumby Renaissance.

The Weird & The Familiar

To get to the green, I first investigated the orange. I contacted Kate Parnell, better known as @garfieldfromemory on Instagram, an artist who's spent over three years painting Garfield parodies. Garfield as Columbo, Garfield as a Nirvana album cover, even Garfield nailed to a cross: you name it, Kate's probably Garf'd it. And while the fat cat's her decisive muse, Kate also happens to be a big Gumby fan.

She had this to say about the Garf v. Gumb gulf:

"My immediate thought is that it's a function of time. The original Gumby show was on from 1956-1969," Kate writes. "Garfield didn't come along until 1978 and [Garfield creator] Jim Davis was very conscious of making him a marketable character. So Garfield has been almost omnipresent for a lot of gen Xers, millennials, and pretty much anyone else.

"If you lived in the '80s or '90s, you've probably seen Garfield so often that his visual signifiers—the orange, the stripes, the lidded gaze—cue your brain almost automatically. You're primed to see him anywhere, and so it's easy to see him everywhere."

Kate's answer seemed, to me, suddenly so obvious that it all but solved the case outright. Today's imaginative internet artists largely grew up during Garfield's heyday, not Gumby's clayday, so naturally those fond formative memories of an innocent comic strip better lent themselves to wacky reinterpretations.

But then why did I, a likewise young, generation-bordering "zennial," still think so warmly of Gumby? I couldn't be the only one, right?

This led me to probe my own history with Gumby. How much did I really even remember about the guy? The answer was *not much*. Growing up, I played with a retro Gumby bendable figure at my grandma's, and my mom sometimes rented Gumby VHS tapes from the library, but I couldn't name a single episode, or even a single character besides Gumby and his trusty pony pal Pokey.

Then I thought back to the real catalyst for my recent Gumby fixation. In 2020, I followed the @GumbyScreens Twitter account. It's a bot that posts a random frame from a Gumby episode every hour, and the incredibly dreamy, often incomprehensibly strange scenes @GumbyScreens would share attracted my aesthetic sensibilities with a kaleidoscopic keenness. With over 44,000 followers at the time of this writing, @GumbyScreens is arguably the most popular Gumby outlet on the web, and there's no doubt many of those followers recall Gumby just as vaguely as I did. In fact, I bet it's precisely that hazy lack of familiarity that makes old Gumby episodes so weirdly and magnetically compelling today.

The @GumbyScreens admin, a software developer, Twitter bot hobbyist, and fellow "reborn Gumby fan" named Dakota, put it like this:

"It was just through revisiting something that I vaguely remember." Dakota says of @GumbyScreens' origins. "I didn't remember what happened during the show, but I vaguely remembered it being kind of unsettling. It wasn't like anyone I grew up with ever talked about it or had any merchandise, maybe a VHS tape here or there.

"I started watching Gumby episodes on YouTube and realized there was a ton of potential there with every single image."

Some of the Gumby screencaps Dakota says helped his account grow, due to their sheer out-of-context oddness.

Dakota goes on to explain how this same sentiment drove the account's growth, with Twitter celebs and comedians retweeting particularly surreal or distorted Gumby scenes with bemusement.

"They're like, '*oh my God, what is this?*' I think people respond better to the grotesqueness of whatever they're seeing. I think it's kind of like those magic eye books, where if you looked at something long enough, you could 'see it.' But [with Gumby] you don't have to think about it. Like you're immediately affected by it. And you're just like, what am I even looking at?

"I think it really kind of speaks to the nostalgia that everyone's collectively had, even though we don't really subscribe to a fandom."

So thinking back, perhaps Garfield gets the freakish meme treatment because he's

so familiar that artists can't help but infuse him with weirdness, whereas Gumby's nebulous unfamiliarity makes the bizarre artistry of his show feel weird enough by default.

And if we're inclined to weird the familiar, with my original question largely answered, what else could I do next but better familiarize myself with Gumby's weirdness?

Breaking the Mold Since '56: A Brief History

Green is a basic symbol of life, I guess. And life comes from light. Gumby is a product of light. And light is love.

Art Clokey, in the documentary Gumby Dharma

Gumby was created by stop-motion pioneer Art Clokey in the mid-1950s. Art grew up playing in the mud on his grandfather's farm—mud the family colloquially called "gumbo"—an experience that would symbolically shape his career to come. Art's childhood was troubled: his mother and stepfather abandoned him at a young age, and his father passed away shortly after. His family speculates that this tumult led Art to never really grow up, retaining a lifelong love for childlike whimsy.

Art was adopted by classical composer and photography aficionado Joseph Clokey, who took the young boy on global expeditions, further fostering a passion for exploration and an appreciation for the world's cultural diversity.

Art went to film school in California, studying under renowned montagist Slavko Vorkapich, who taught Art kinesthetic film making: "how to make a film more exciting and interesting by editing and shooting to impinge upon the eyeballs in such a way that it stimulates the autonomic nerve system. Just below the level of seasickness, of nausea, is the peak of excitement."

Applying this to stop-motion clay shapes, Art's first short *Gumbasia* so impressed 20th Century Fox producer Sam Engels that Sam proposed that Art use his kinesthetic talents to create a kids' show extolling positive values.

Thus, Gumby was born. With a head bump modeled after Art's grandfather's pompadour, and a color designed to be both racially ambiguous and evocative of blue

sky above a green field (Gumby's a head-in-the-clouds dreamer, while down-to-earth Pokey's colors reflect that, too), Gumby was Art's gift to children everywhere.

"I think one of the reasons for Gumby's appeal is that it has the spirit of love—for my children and for children of any age," Art said. And kids indeed loved Gumby, plus Pokey, sassy dinosaur Prickle and the ethereal mermaid Goo, with their wholesome TV adventures delighting families all through the '50s and '60s.

Gumby's evolution fizzled a bit during the late '60s and '70s, as Art, a lifelong man of faith in all its forms, traveled the world in search of spiritual fulfillment. In fact, if there's one thing I learned from the KQED documentary *Gumby Dharma*, as well as the accompanying biography *Gumby Imagined*, it's that Gumby was a deeply spiritual creation for Art, and his goal was a pure one, of sharing love and virtue. Unlike Garfield, who was essentially invented to be merchandised, Art initially refused to dilute his creation by making Gumby toys at all—until letters arrived in droves from kids begging for them.

Such spirituality also led to Gumby's eventual rebirth. Art revered Indian guru Sai Baba, and in 1979, Art asked the miracle worker to bless a Gumby figure with sacred ash. Following this momentous sacrament, Art claims, "things started happening." Indeed, after a chance theater screening of old Gumby episodes that inspired a *Saturday Night Live* writer to pen an "I'm Gumby, Damnit" parody starring Eddie Murphy, the green clayboy saw a massive nationwide resurgence.

Art at a parade during Gumby's revival

With new Gumby episodes releasing through the '80s and a 1995 movie, Gumby had his second coming. True to his kind-hearted character, Art treated his animators extremely well, and the Premavision/Clokey Productions crew nurtured world-class talents who later worked on landmark stop-motion hits like *The Nightmare Before Christmas* and *Coraline.*

Gumby's activity slowed as the 21st century arrived, consigned largely to cross-promotions, cameos, and public service announcements. Around the time of Art's death in 2010, his son and long-time collaborator, Joe, took over the Gumby business. He and his wife Joan pursued a number of revival projects, including a film starring Tom Hanks and an Amazon series, but these never came to fruition for contractual or

bureaucratic reasons.

Regardless, by this point Gumby had already transcended such trivial obligations. He had been borderline deified, becoming a familiar symbol of flexibility, love, and kindness: a touchingly fitting legacy for Art and his whole family.

Shaping What's to Come

So where does that leave Gumby, today and tomorrow? Well, years of inactivity certainly haven't helped Gumby's relevancy with younger generations. But that may be poised to change, for better or worse.

In 2018, Art's son Joe passed away, and earlier this year, his estate sold the rights to Gumby to Fox Entertainment, specifically to their subsidiary animation studio Bento Box, known for shows like *Bob's Burgers*. Fox's initial press release raised confusion and apprehension amongst fans, as it claimed (in green Comic Sans type, no less) that new Gumby animated *and* live-action series were in the works, as well as Gumby NFTs. Fox even "quoted" Gumby himself as saying that his new owners "have a vision for my modern, multi-platform reemergence."

I write this with a shudder, as in my personal Gumby-brained opinion, both NFTs and anything outside of stop-motion claymation would betray Art Clokey's vision, as he once said about computer-generated imagery: "[Gumby's] not a cartoon. He's real... real clay. They say CGI will bring Gumby up to date. But computer graphics still look artificial. Clay has a basic appeal that has helped make Gumby a children's classic. Kids identify with clay. They work with it themselves. "

My worries were somewhat assuaged when I spoke with Gumby's new brand manager, Elie Dekel. Elie couldn't yet give me any hard details about what's to come, but he spoke with insightful clarity about Gumby's appeal:

"[Gumby] always captivated me," Elie says. "It was like fantasy that you could imagine. It was taking place in a world of toys and books and stuff I had laying around on my floor... as a fan, you could create your own stories. And so that's what we would call the play pattern. The play pattern is as strong as it gets with Gumby, because it's a vehicle for imagination."

And my cynicism was even further dispelled upon meeting another powerful Gumby ally. Mauricio Alvarado runs the official @ GumbyCentral social media accounts, and his story is an unconventional one. Rather than a professional marketer, Mauricio is simply a volunteer: a huge Gumby fan and animation preservationist who's been granted full creative license over Gumby's online
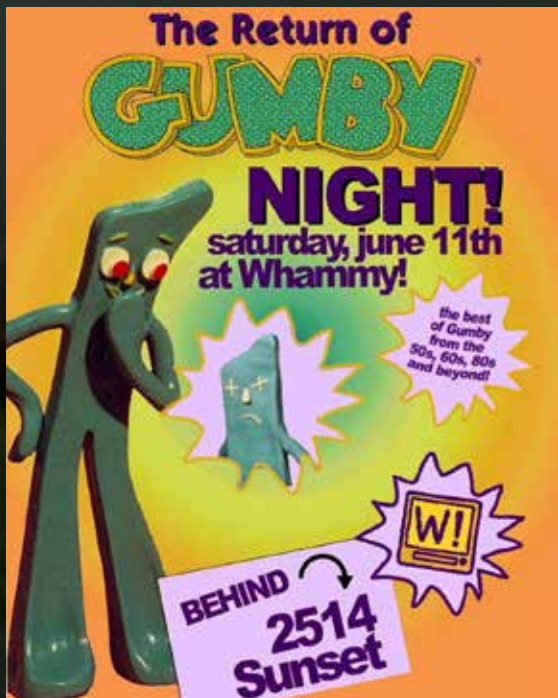
messaging.

"I noticed there really wasn't any activity going on, on the Gumby pages," Mauricio says. "I kind of just was like, 'Hey, let me just run it for you. I think I know what these people like, and you know, we'll keep feeding them stuff.' Then it was kind of a revelation that there's still a big audience for Gumby."

Mauricio is now committed to keeping Gumby's new handlers in touch with what the character's always been about.

"What I'm trying to do with Fox is kind of just show them, like, 'Hey, celebrate your legacy, celebrate this nostalgia that people just really love'...I'm trying to be their man on the ground and keep them connected to what's important about Gumby."

Having already grown @GumbyCentral from 2,000 fans to over 12,000 and released Gumby merch through his company Rockin Pins, Mauricio's next goals for a "grass-roots Gumby movement" are ambitious and admirable. Harkening back to Gumby's '80s revival, he hosts Gumby screenings at Los Angeles theaters. He wants to see all Gumby episodes restored in 4K, dubbed for international viewers, and made readily available on YouTube and streaming services, so new generations can fall in love with Art's timeless claymation all over again. Like me, Mauricio is driven by fond memories of rented Gumby VHS tapes.

"What I get from the fans is positive energy," Mauricio says of Gumby's lasting appeal. "That it calms them, it's like a warm blanket whenever they see this stuff. It comforts you, and the whole vibe of the show comes across as just peaceful, almost like Bob Ross stuff.

"It feels like I'm on a mission to save my childhood."

Art, Art, & Heart

Whether or not Fox stays true to Art and Gumby's spirit, it will doubtlessly live on, shaped like clay in the hands of fans like Dakota and Mauricio, and in the works of artists like Joel Melrose, whose paintings often feature Gumbian motifs, with several even presenting mandalic dreamscapes that would no-doubt make Art proud.

"Gumby appeared very naturally in my work," Joel says. "I never set out to paint him so much. I bought a painting of Gumby off one of my favorite artists, Adam Shrewsbury. This and others would sit directly in front of me as I painted. His shape began to appear more and more till he took over my mind in a sense, I became quite obsessed with his form.

"I first started watching Gumby as a kid. Me and my brother would never miss it. As an adult, I still watch Gumby. I love the deeper meaning behind what Gumby represents: that Gumby is love, the Sanskrit word for love or divine. Universal love is Prema. Prema Toys. Premavision. Gumby was a gesture of love to kids around the world from Art, and I think his connection and knowledge of spirituality comes through more and more as I watch it as an adult."

As a fellow adult who can't seem to shake that wisdom-bumped clay figure from my brain, I wholeheartedly agree. There's something hypnotic, transportive, third-eye unlocking, and simply, soulfully charming about watching old Gumby episodes today, appreciating the bright colors, mercurial plot lines, and loving care put into each hand-sculpted animation. Maybe we don't need Gumby memes, after all. Perhaps Art and his crew's earnest artistry speaks for itself.

So I encourage you, reader, if you've made it to the end of this meandering monologue on malleability: go on YouTube. Give an old Gumby episode or two a shot. You might be surprised what memories it awakes, or what sincerity it sparks. For as the Gumby theme itself asserts, "*If you've got a heart, then Gumby's a part of you.*"

"The Little Lost Pony", by Joel Melrose

An Ode to Spliff Radio
and Visual Vaporwave Mixes

By Ross Payton // @rosspayton

Borges described a library of infinite books in his story "The Library of Babel" and how it affected those who lived inside its labyrinthine walls. Some despaired at the sheer amount of books, while others went mad and created esoteric cults to make sense of its scale. One could argue that YouTube has become a video Library of Babel. Thousands of hours of video are uploaded every minute. Users not only upload original content, but anything they can digitize. Every type of moving image has been archived on the site, including home-recorded VHS tapes. One can imagine that every piece of recorded film and video that still exists will eventually make its way to YouTube, barring DMCA/Content ID banned content. A user can easily view commercials from any year since VCR technology was available to the public. Scholars obviously benefit from this priceless archive, but so does the vaporwave community.

Spliff Radio is a smaller channel on YouTube, with only a handful of videos, but each one is a classic worth watching. Midnight Radio is the first, a 57-minute visual mix of classic vaporwave hits, cut to 1980s commercials and TV clips, obviously pulled from VHS rips. There's distortion, color degradation, and varying levels of fuzziness in the clips. Local TV interstitial ads, spots for Godzilla movie marathons, sitcom and cable TV schedules. Leisurely mall and fashion commercials. All are presented in the original 4:3 aspect ratio, with vertical black borders on the sides. The music is a great selection of classic vaporwave—VHS Logos, ECO VIRTUAL, Macross 82-99, Saint Pepsi, t e l e p a t h, and Lindsheaven Virtual Plaza, among others.

The other two mixes, NEON PALM MALL and The New World™ follow a similar format, but each shows growing sophistication and skill. NEON PALM MALL grabs actual footage of shopping malls cut to mallsoft music. Home movies are the perfect visual medium for mallsoft, because it goes straight to its aesthetic of nostalgia for non-existent memories. It all seems so familiar, yet it's all new. You never heard that song, and these are not your family's home movies of a mall from 1991, but it seems like it, doesn't it? Some of the footage isn't even old. It contains clips taken from Dan Bell's Dead Mall series of mini-documentaries exploring dying and dead malls (used with permission of course). NEON PALM MALL is a thoughtful meditation on a form of commercial architecture and a style of consumerist

culture that refuses to die. The New World™ looks mostly at business media and technology—Windows 95 training videos, Japanese ads for computers, and tech demos for early CGI software. For decades, we've been told that utopia is just around the corner, and, wouldn't you know it, the newest product is all you need. A personal computer can boost productivity and with it, happiness. Oh that didn't work? Maybe this new software or beverage or⋯ The music used in this mix includes hits like Macintosh Plus (set to some of the most surreal ads in the entire mix) and Blank Banshee.

For some, these mixes are an injection of pure nostalgia, but the appeal goes beyond that. The visuals are taken from hundreds of sources. No one person saw all of these or even a fraction in their childhood. It's a view into an amalgamation of the past, a dream montage of capitalist dreams. Manufactured desires from decades ago look quaint now, harmless. But then, they were made to sell products, TV shows, movies—something.

The editor behind Spliff Radio saw them as tools, colors on a palette, to make their own art. It is most emphatically art and deserves consideration as such. While I often put on a visual mix to relax or as something on my TV while I entertain guests, I realize now how I interpret these mixes as art. Each Spliff Radio video is a memento mori for pop culture. Capitalism creates only to sell and destroy. Everything is discarded to make room for something new to sell. Even though an ad to promote Eyewitness News at 10 one night in 1987 was made to be shown only a few times on one specific day, technology and culture conspired to preserve it for eternity.

Decades later, we can see Weather Channel broadcasts, so that viewers who weren't even alive at the time can be hypnotized by it. An alien world view and aesthetic right at our fingertips. It's no wonder then that many viewers of Spliff Radio are too young or lived in different countries to have seen the source material in the wild.

The Library of Babel means that history weighs heavier on each new generation. Their contributions, their art, can instantly be judged against the totality of all art that has ever existed. Every work of culture is now immortal, so we can never be free of it. It's not really a library, but a trash heap and we are buried in it. What else can we do but play with the scraps discarded by our capitalist overlords?

日本Food Archive

日本料理（にほんりょうり/にっぽんりょうり）は、日本の風土と社会で発達した料理をいう。洋食に対して「和食（わしょく）」とも呼ぶ[5]。食品本来の味を利用し、旬などの季節感を大切にする特徴がある。広義には、日本に由来して日常作り食べている食事を含む。The Japanese Food Archive is a project collecting vintage japanese commercials and archiving them on Bandcamp for prosperity.

ヤマザキ
中華まん

メロディアン
ミニ

ブルボン
バームロール

ナビスコ
リッツ

デリッシュカレー
1982年

本正月
かな

春日井_グリーン豆
小豆

ラーメンジングル
ヌードルボーイ

ブルボン
チョコリエール

ロッテキャンディ
小梅

711セブンイレブン
ブリトー最初期

斉藤由貴さん
明星

The Photographic worlds of
ncxkd

New York City is littered with inspiration in every block. Street photography has been a staple in capturing the look and feel, but until recently, the imagery of the city has stayed stagnant. That was until ncxkd twisted the city with hyperrealism. With a focus on unique perspective and composition mixed with finely tuned contrast and vivid colors, the streets have never looked so appealing.

The connection to the vaporwave scene had me wanting an interview with one of the most unique artists of the modern age. Please enjoy~

What do you see in the raw photograph that you focus on in order bring this surreal "neon city" vibe your photos have?

The "success" of my process comes down to half luck—being in the right place at the right time to take an interesting photo—and half post processing work. The best results occur when I'm able to find a unique way to put the two activities together to create something special—and augment the emotion or transform the impression of the original subject, which is what I mean when I use the term "hyperrealism." It is often the case that an original image that I might consider a throwaway becomes usable via close-cropping or careful light and color processing. Other times I am aware while shooting that there is obvious potential in a particular subject. It takes time. I have several thousand images in my library, all of which have been "chopped and screwed," or transformed, to some extent—all in search of something special. After hours (and years) of looking at what works and what doesn't, I am able to "see" the city now through the camera's eye—in other words, in a way that I wasn't able to prior to starting this project.

For people who are inspired by this look, what tips do you have for them to get a similar aesthetic?

The most important thing is to get out and shoot as much as you can - to build a library of images to work with. In contrast to digital art, with photography, it's impossible to make something out of nothing. I am fortunate to live in a city with a potentially unlimited number of subjects. But location isn't everything. There are plenty of talented photographers who manage to create impressive images via skillful, novel use of perspective, light, and color. One thing I always advise people starting out is to use the weather to their advantage—go out and shoot when everyone else is staying in due to "bad" weather. Light is the basis of photography, and water, rain, snow, mist, and fog all have a reflective quality that will augment any original shot. "Rain is a cheat code for photography…" There will be also be fewer people around…and everyone likes a good umbrella silhouette. Beyond that, it is really down to putting in the time in post-production to find what catches your eye and to try to keep pushing that process forward. Personally I like to start by focusing on the light and dark balance of an image to emphasize its unique qualities, and then work on a color scheme to draw further attention to the subject or to provide atmosphere and context.

How would you describe your photography? and how did you start?

Everything started for me in 2017 when I came across Kidmograph's cover for 2814's 新しい日の誕生, which struck me as a particularly evocative visual representation of a lot of the vapor and adjacent music I was listening to at the time. Without any background in digital art, I figured photography might be the easiest way for me to be able to create something that would have a similar presence. My first subjects were the skyscrapers in New York City, where I live. In post-production I would crudely manipulate the color and light balance using basic photo processing software. After mining that vein for about a year, I came across the work of the Japanese photographer F7, which has a heightened level of detail and a nuanced use of color. This resulted in the purchase of my first "real" camera, the Fujifilm X70, which opened up the world of low-light night photography to me and expanded my color palette. At that point, I felt comfortable and confident enough to adjust my perspective and began to shoot scenes, locations, and people around the city—what you'd call street photography.

Have you worked with any scene artists or labels for album art or the like?

I've been approached a couple of times for album covers, but so far I have not had the honor. Musicians—hit me up!

Where are most of your photographs taken?

New York, mainly. I grew up in downtown Manhattan, close to Chinatown, and it's a location I return to time after time, and where I can always find something new or interesting to shoot. In the past few years I've also been able to work in Los Angeles, Miami, and Japan. One photo I'm particularly proud of is of Telepath performing at the first Electronicon, which (used to be) posted on his Facebook page, and which was also used in Private Suite Magazine for their feature of him in December 2019.

Hong Kong seems like the holy grail of places to shoot for people who have styles similar to mine, but I'd have to be very careful to try to create something unique. I've seen enough photos of neon signs for pawn shops to last a lifetime.

Vaporwave helped me see the color again

By KENETIC.wav

I am a firm believer that music can have the influence to repair areas in your life.

I pretty much was a happy child growing up, but, like anybody, I went through a few depressive or as some may call it "dark moments." The most impactful dark episode was when I went back to college in 2014. The only thing that kept me going was creating, really, but deep down I still felt something was missing.

Now that I think of it, around 2012 or '13 I was seeing Windows 95 logos on shirts with a Japanese font alongside glitched out Vice City palm trees on apparel, but I didn't understand it. I just let it be. Fast forwarding to 2017 was when I started to see the light again, not only because I met my soulmate that I manifested since I was a child, but also because I discovered vaporwave.

As a visual artist, seeing the bright neon graphics & commercial ads helped me tap into my inner childhood memories & innocence that I was afraid to embrace the older I got, because I didn't want to look like a weirdo.

Hearing distorted muffled sounds of department store ads and mall ambience not only brought back a sense of emptiness that I seem to avoid within myself—it gave me a sense of self reflection.

I fully embrace being a late bloomer to the vaporwave community. My experience discovering the internet genre has been authentic, because I discovered at my own pace. Discovering new music—or anything, for that matter— is more enjoyable when you don't do it when everyone else does.

Probably like 99.9% of us, Macintosh Plus was my first discovered vaporwave artist alongside 猫 シ Corp (Cat System Corp), and ホテル Shampoo (Hotel Shampoo). Also Dan Mason ダン·メイソン (Dan Mason), 2814, and Surfing, even though their music can sometimes fit into the ambient music community.

It may sound cheesy, but vaporwave has been my therapy for even healing my trauma.

I am so glad to be a part of the experience.

Here are some tips to get started with vaporwave:

- Follow the community, but don't overwhelm yourself with too much content at once.
- If someone just released an album, don't feel obligated to listen to it right then. It's okay, you can breathe. Vaporwave artist Fotoshoppe alone seems to release 4-5 albums EACH month, let alone the other 100+ vaporwave artists who are pretty consistent with their releases. So trust me when I say there are enough albums that can probably last you a good decade. That is if you chose to take your time to fully enjoy the album.
- Do some random fun research on the vaporwave subgenres within the vaporwave community
- Know what the word sub-genre means. Here's a free hint. According to a quick Google search & Merriam-Webster as a source, sub-genre is defined as a genre that is a part of a larger genre.
- The people who know you on a personal level (a.k.a family & peers) will more than likely look at you like you are a weirdo···but that is all a part of the fun. Vaporwave is meant for you to enjoy. It will come to you when it's supposed to.
- Lastly, have fun! There are some pretty nice people within the vaporwave community to randomly just chat it up with.

You can definitely reach out to me as well via social media!
Instagram: @keneticwav or Twitter: @keneticwav

Nobuta Shigehito
信田　成仁 (7P)

Michael Redmond
マイケル・レドモンド (9P)

On July 9th, 2022, American professional Go player, Michael Redmond, virtually visited the San Francisco local Go club to teach an advanced lecture. A battle between Nobuta Shigehito vs Michael Redmond was discussed over Zoom to nearly 20 local members ranging beginners to high Dan players. He taught two opening moves, the avalanche joseki and the flying dagger joseki; both openings I had never heard of before and one he said he hadn't played in years!

After exploring the different variations of the openings, he went through nearly the entire game move by move via the online-go.com review feature. Anyone can explore the hundreds of possibilities Mr. Redmond reviewed by scanning the QR code above.

I felt very honored to be able to sit through a live demonstration from a professional Go player, no less the most famous one in the west. Those who know Michael Redmond are aware of his childhood dedication to study Go in Japan and utlimately becoming the face for Google's Alpha Go games. He is a true legend to the Go community.

Check out the full game he reviewed for us below:

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    - The PC-98 based anime bot images from @PC98_bot (Twitter)

- 100% ElectroniCON 3 images from 100% Electronica

- Observations in Hologram Plaza & Liminality by Ron De La Garza, Wave//Citizen - @WaveCitizenWave (twitter)

- Got Future Funk? by KITE0080

- Maiji A Gunpla Artist by KITE0080

    - Maiji A Gunpla Artist Photography by Maiji 舞次 // @maiji_t (twitter)

- 3D modeling w/ Crocotile 3D an Interview w/ AlexHW by KITE0080

    - Crocotile 3D photos from Alex Hanson-White // @Crocotile3D (twitter)

- North Korea's ReadStarOS by KITE0080

- Snail Ramp! A Japanese Ska Band by KITE0080

                (images from the Bands website / Youtube Videos)

- Hugs Are So Last Millennium by Tails_155 // @tails_155 (twitter)

- Obituary: The Apple iPod. 2001-2022 by Jay Wallace // @jaywallace1 (twitter)

- KITE0080; The origin of the alias - KITE0080 (lol)

- PURE LIVE Concert promo posters from PURE LIFE // @PURELIFETAPES
- The Way of Clay: Making The Case For A Gumby Revival

                by deliriously...daniel // @dangoub (twitter)

- An Ode to Spliff Radio and Visual Vaporwave Mixes by Ross Payton // @Rosspayton (of Night Clerk Radio Podcast)

- 日本Food Archive - Unknown

- The Photographic Worlds of ncxkd interview by KITE0080

  - The Photographic Worlds of ncxkd photography by ncxkd // @ @ncxkd_ (twitter)

- Vaporwave helped me see the color again by @KENETIC.wav (twitter)

- Nebula Shigehito vs Michael Redmond (Weiqi/Go) - KITE0080

- Night Clerk Radio Ad design by Birk (of Night Clerk Radio Podcast)

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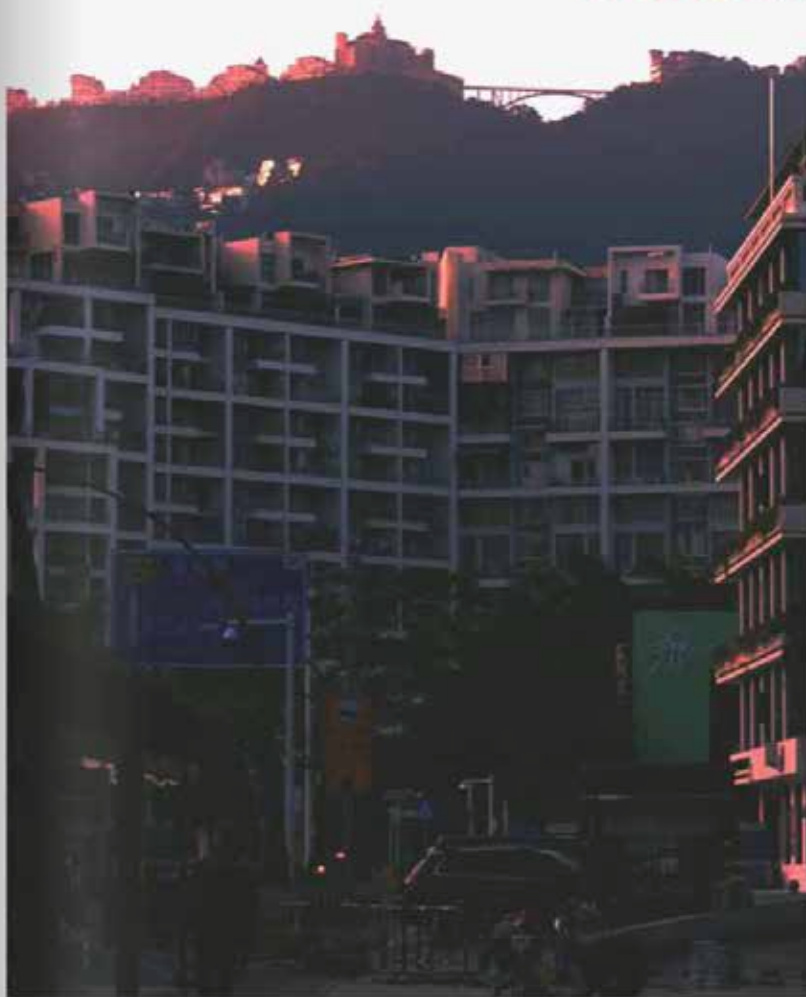
This issue is dedicated to
张方元 & Shinzo Abe 安倍 晋三,
rest in peace.

VISUAL ビジュアル SIGNALS

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